

5-6-2010

## Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson

Follow this and additional works at: [https://digitalcommons.ithaca.edu/music\\_programs](https://digitalcommons.ithaca.edu/music_programs)



Part of the [Music Commons](#)

---

### Recommended Citation

Ithaca College Wind Ensemble and Peterson, Stephen, "Concert: Ithaca College Wind Ensemble" (2010). *All Concert & Recital Programs*. 4401.

[https://digitalcommons.ithaca.edu/music\\_programs/4401](https://digitalcommons.ithaca.edu/music_programs/4401)

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

## PROGRAM

**ITHACA COLLEGE WIND ENSEMBLE**

**Stephen Peterson, conductor**

**Ford Hall  
Thursday, May 6, 2010  
8:15 p.m.**

Serenade No. 11 in E-flat, KV 375 (1781-2) W. A. Mozart

(1756-1791)  
25'

- I. Allegro Maestoso
- II. Menuetto
- III. Adagio
- IV. Menuetto
- V. Finale: Allegro

## INTERMISSION

Symphony No. 8 (2008)

David Maslanka  
(b. 1943)  
42'

- I. Moderate - very fast
- II. Moderate
- III. Moderate-very fast-moderate-very fast

To receive occasional emails from the School of Music about  
upcoming concerts,  
send an email with your name and address to: [concerts@ithaca.edu](mailto:concerts@ithaca.edu)

Photographic, video, and sound recording and/or transmitting devices are not permitted in the Whalen Center concert halls. Please turn off all cell phone ringtones.

### Program Notes

The octet version of the **Serenade in E-flat, KV 375** was originally composed as a sextet for 2 clarinets, 2 horns, and 2 bassoons, and was premiered on 15 October 1781 at the home of Frau von Hickel, sister of Herr von Hickel, the painter for the Viennese Imperial Court. It was widely known that Herr Joseph von Strack, a gentleman of the imperial bedchamber, made daily visits to the von Hickel household, and Mozart hoped that Herr von Strack would comment to the emperor on the quality of his music. Mozart was new to Vienna in 1781, and was always looking for ways to improve his standing in the Viennese musical circles.

Mozart rescored the Serenade for the traditional *harmoniemusik* octet in the summer of 1782, possibly for Prince Lichtenstein, who had recently decided to establish a court wind-band. Mozart had to compose this music in a great hurry, so it is logical that he would rework an existing composition rather than write a new one from scratch. The Serenade begins with a large sonata-allegro movement that showcases Mozart's gift of melodic invention and skill at counterpoint. The two Menuettos frame a beautiful Adagio movement, which is a rich, sonorous conversation between all the instruments. The Serenade closes with a lively, exhilarating Finale.

*Program Note by Jonathan Musgrave*

**David Maslanka** was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed.

Maslanka's works for winds and percussion have become especially well known. They include among others, "A Child's Garden of Dreams" for Symphonic Wind Ensemble, "Concerto for Piano, Winds and Percussion,"

the 2nd, 3rd, and 4th symphonies, "Mass" for soloists, chorus, boys chorus, wind orchestra and organ, and the two Wind Quintets. In addition, he has written a wide variety of percussion, chamber, orchestral, and choral pieces.

David Maslanka has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. Maslanka is a member of ASCAP.

The composer writes:

**Symphony No. 8** is in three distinct movements, but the musical layout suggests a single large-scale panoramic vista. I began the composition for the symphony with meditation, and was shown scenes of widespread devastation. But this music is not about the surface of our world problems. It is a response to a much deeper vital creative flow which is forcefully at work, and which will carry us through our age of crisis. This music is a celebration of life. It is about new life, continuity from the past to the future, great hope, great faith, joy, ecstatic vision, and fierce determination.

The old is continually present in the new. The first movement touches the "Gloria" from my *Mass*: Glory to God in the highest, whatever that may mean to you: the power of the universe made manifest to us and through us. The second movement is a large fantasia on the old Lutheran chorale melody *Jesu meine Freude* (*Jesus my Joy*). The life of Christ is one powerful image of the high creative: being willing to be broken to receive the new; giving oneself up entirely so that a new idea can be born. The old form of the organ chorale prelude underlies this movement—new language out of the old. The third movement is a music of praise and gratitude for all that is. It can be traced to the very end of the favorite old hymn tune *All Creatures of Our God and King*—the part with the joyous descending major scale where all the bells ring out. I recently used this tune for a set of

variations in a piece called *Unending Stream of Life*,  
a name which could also be a fitting subtitle for  
this new symphony.

Symphony No. 8 was commissioned by a consortium of  
universities, including Ithaca College, headed by  
Dr. Stephen K. Steele of Illinois State University,  
and it is respectfully dedicated to them.

# ITHACA COLLEGE WIND ENSEMBLE

Stephen Peterson, director

Timothy Arnold, graduate assistant conductor

Jonathan Musgrave, graduate assistant conductor

## Piccolo

Mira Shifrin

## Soprano Saxophone

Rachel Perry\*

## Euphonium

Eric Dobmeier\*

Greg Mantone

## Flute

Lisa Meyerhofer\*

Mira Shifrin

Corinne Shirk

Allison Snee

## Alto Saxophone

Allyce Barron

Justin Canzano

## Tuba

Seth Magee\*

Timothy Orton

## Tenor Saxophone

Jason Saetta

## String Bass

Corey Stevens

## Oboe

Alana Rosen\*+

Rachel Seiden+

Andrew Whitson

## Baritone Saxophone

Eric Troiano

## Percussion

Emma Alban

Andrew Dobos

Beth Faulstick

Daniel Pessalano

Marco Schirripa\*

## Bass Saxophone

Andrew Loretz

## Bassoon

Adam Gruschow

Josh Malison\*+

Maggie Oswald+

## Trumpet

Michael Banewicz

Cyril Bodnar\*

Jennifer Fox

L.J. Neal

Nathaniel Sodeur

Jonathan Stewart

## Timpani

Anthony DiBartolo

## Contrabassoon

Maggie Oswald

## Piano

Brendon Shapiro

## E♭ Clarinet

Brendon Lucas

## Horn

Dana Barrett\*+

Ryan Chiaino

William Llarch

Elizabeth Meade

Tyler Ogilvie

Maureen Preston

\* denotes principal

+ Mozart performer

## B♭ Clarinet

Alyssa Barna

Vanessa Calaban+

Emily Dobmeier

Stephen Fasteau

Erik Jönsson\*+

Devon LePore

## Trombone

Andrew Bennett\*

Eddie Steenstra

## Bass Clarinet

Brad Pipenger

## Contrabass Clarinet Bass Trombone

Michael Colletti

Steven Cooney